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internal memorandum

concordia university

TO

Mr. John Noonan
Secretary of Senate

Assistant Dean G. Gross
Faculty of Fine Arts

DATE

May 11, 1978

The Report # 13 contains all of the new programmes proposed by the Faculty of Fine Arts for 1979-80. Please note that the Minor in Film Animation should only be tabled at Senate after it has received the approval of the Joint Committee on Film.

G Gross

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REPORT # 13

Part I

CURRICULUM COMMITTEE

FACULTY OF FINE ARTS

CONCORDIA UNIVERSITY

New Undergraduate Programmes for
1978-79

approved by

FACULTY OF FINE ARTS CURRICULUM COMMITTEE

March 6, 1978

Approved by Faculty of Fine Arts Council

April 7, 1978

I

The Faculty of Fine Arts is contemplating the submission of 4 new programmes for 1978-79. Of the 4, only the Minor in Photography implies a substantive extension of current programmes and new commitment in the deployment of resources. The other 3 programmes mainly represent revised groupings of courses which have been given for some time. The Specialization in Selected Music Studies provides an especially flexible programme for a few gifted students with interests which cannot be readily fulfilled by existing programmes. The Specialization in Printmaking will require the offering of 2 new courses which reflect the dynamism of Quebec's artists in this field but is otherwise a coherent grouping of courses already offerred regularly.

The programmes noted above are described in the following order:

A. Selected Music Studies: pages 2 - 6

B. Minor in Photography: pages 7 - 19

C. Specialization in Printmaking: pages 20 - 26

BFA. Specialization in Selected Music Studies

The Division of Performing Arts Music Section presently offers three specializations each based on the same core of 30 credits. This proposal responds to a need to create a carefully supervised structure in which certain very able students would be able to pursue studies of various kinds not readily grouped in the other specializations.

The Music Section recognizes a number of students who have an interest in pursuing particular areas of Music study not specifically designated within the programme. Each of these well-motivated and serious musicians would, in consultation with an advisor, generate a specialized course of study, based upon their own backgrounds and inclinations, from one or more central concern, and expand it into other related domains, realizing the consequences of the resulting new combinations. For example, a jazz student is interested in the improvisatory practices of Baroque Music and their possible connections with those of jazz. The programme for this student would include the histories of jazz and Baroque musics, their respective performance practices (through analysis) and, of course, personal performance of both idioms, with the desire that substantial stylistic synthesis and expansion will result within the student's own technique.

This Specialization will involve very few students, possibly two or three each year, who will satisfy their specialization requirements with courses already offered in the programme, including that of independent study. Selected Music Studies consists of 36 credits, the same number as each of the other three specializations. This option contributes to the unique nature of the Concordia Music Programme, a flexibility not offered elsewhere in Montreal, but which can be an effective part of a preparatory curriculum toward graduate study.

This Specialization will allow for student initiative and design within a well-defined programme of study.

The programme requires the addition of two Special Project in Music courses. These are opportunities to engage in studies by individual students under the supervision of a faculty member in which the student would make a synthesis of the studies undertaken in this Specialization.

New specialization

66	BFA SPECIALIZATION IN SELECTED MUSIC STUDIES
30	Core Courses
30-33	Music credits in Specialization selected in consultation with programme advisor.
3-6	Music C-491[3], C492[3]

Courses in the Specialization may include the investigation of areas not normally combined in the music curriculum, including musical perception, theory, composition, pedagogy, literature and performance.

Eligibility: Completion of core with B average or better.

Entrance: Submission and approval of plan of course work and Special Project. (Music C-491)

Performance Requirements:
1) B grade average in specialization.
2) B average in programme.
3) C average outside programme.

Review: Upon completion of the courses in this Specialization, the Special Project shall be graded by the appropriate Review Committee. The type of evaluation used will depend upon the nature of the project: exhibition, concert, recording or essay.

Specialization in Selected Music Studies, Cont'd

New Course

MUSIC C-491
Special Project in Music

Prerequisite: Permission of the Music Section

This course is intended for students enrolled in the Specialization in Selected Music Studies. It affords an opportunity for extensive development of the final project under the direction of a faculty member. The content of this course will vary according to the particular area being studied. A student repeating Music C-491 registers under Music C-492 for credit. (3 credits)

BFA Minor in Photography

The Division of Visual Arts presently gives a number of sections of Photography C201[3], 301[3]. All sections of the course are always overenrolled there being a notable demand for additional courses in this discipline. The Faculty of Fine Arts deems it propitious now to expand its offerings in this field and to phase in a new Minor between 1979 and 1981.

A. INTRODUCTION

This programme is designed to introduce a B.F.A. minor in photography over a three (3) year period. All courses are contingent upon the student's following a step by step, logical progression which would provide a sound theoretical and practical background in the photograpgic medium.

The need for a serious programme of study has been indicated by:

(1) increasing student demand for a continuation of the present Photography 201/301 introductory course
(2) the popularity of the non-degree courses offered by continuing education
(3) the lack of a similar minor programme within the context of a Visual Arts Division at other Universities in the province.

Universities outside of Quebec, notably the University of Ottawa and the Nove Scotia College of Art have already implemented relatively extensive programmes in photography at the undergraduate level. Similarly, there are numerous universities in the United States which have developed photographic minors within Fine Arts Faculties.

If Concordia is going to compete with other American and Canadian universities, and, in fact, set a precedent in Quebec, it is necessary for the University to make a serious philosophical and financial commitment to the development of a minor programme in photography.

B. STRUCTURE

A minor in photography can only be taken in conjunction with a second minor from the Visual Arts Division. This restriction is made because of limited staff, facilities and equipment, and the obvious natural affinities between photography and other visual mediums.

The proposed minor programme will consist of five courses - one course change and four new courses. It will take into consideration aesthetic and technical issues in black/white and colour printing and provide a historical context for work in the medium.

The following outline lists the title and number of each course, its status (ie. course change or new course), number of credits and the year of implementation. The net increase in the number of credits will be 24.

C ENTRANCE REQUIREMENTS AND STRUCTURE OF PRE-REQUISITES

(1) The prerequisite for Photography C200 (previously Photography 201/301) changes from CEGEP programme 510.00 or Art C200 to a Minor in Photography or Specialization/Major in the Visual Arts Division. This provides access for Cinema students but denies access to students from other faculties because of limited facilities and staff.

(2) The new course, Photography C250 is open to students enrolled in the BFA programme or with 3rd year standing. Therefore, a 3rd year history student may take the History of Photography as an elective. Restriction to 3rd year standing is because of staff and space considerations.

D PHASING IN COURSES

YEAR	STATUS	COURSE NO. AND TITLE	CREDITS
1979-80	Course change: Restucturing of Photography 201/301	Photography C200 Fundamentals of Photographic Vision; Theory and Practise I	6
	New course	Photography C250 The History of Photography	6
	New course	Photography C300 Theory and Practise II	6
1980-81	New course	Photography C400 Colour/Fine Print	6
1981-82	New course	Photography C310 Light	6

New Programme

30	BFA Minor in Photography*
24	Photography C200[6], C250[6], C300[6], C400[6]
6	Photography C310, or Visual Arts Elective

*A minor in Photography can be taken only in conjunction with a second minor from the Visual Arts Division.

Integration of
2 three-credit courses
Change of pre-requisite.

PHOTOGRAPHY C200

Foundations in Photographic Vision: Theory and Practise I

Prerequisite: Minor in Photography, Cinema Major or second year standing* in a Specialization/Major in the Visual Arts Division. An exploration of the aesthetics of photography through the rapid accumulation of images in the field and through the study of contact sheets and prints in the studio. Emphasis is placed upon developing an ability to see photographically. (6 credits)

Note A see § 200.3

* Less than 66 credits remaining in degree programme.

NOTE: Students are required to bear the cost of film stock, processing, printing, and other materials.

Course deletions	PHOTOGRAPHY C301[3]
	Photography II

New Course

PHOTOGRAPHY C250

Development of Photographic Traditions

Prerequisites: Enrollment in a BFA Degree Programme or third-year standing. A course tracing the development of photography from its earliest appearance to the present. Issues will be dealt with thematically and will include ideas about photographs as documents, means of social criticism, forms of personal expression and sequential imagery. Reference will be made to the relationship between photography and other forms of art and to the social or political contexts which influenced its development. (6 credits)

New Course

PHOTOGRAPHY C300

Photographic Vision: Theory and Practise II

Prerequisites: Photography C200 and C250 or permission of the Section. A studio course directed towards refining darkroom techniques and extending the use of photography as a means of personal expression. Regularly scheduled seminars provide a historical context for contemporary issues. (6 credits)

NOTE: Students are required to bear the cost of film stock, processing, printing, and other materials.

New Course

PHOTOGRAPHY C310

Light and the Zone System

Prerequisite: Photography C200 and C250

A studio course dealing with the most essential element of photography, light, through an introduction to the zone system and its application to large and small format. The use of the zone system by contemporary photographers will be discussed. (6 credits)

NOTE: Students are required to bear the cost of film stock, processing, printing and other materials.

New Course

PHOTOGRAPHY C400

Advanced Workshop in Photography

Prerequisite: Photography C300. Advanced methods of black and white printing and investigations into the use of colour in photography. Students will also explore methods of conservation and presentation related to exhibitions, portfolios and books. (6 credits).

NOTE: Students are required to bear the cost of film stock, processing, printing, and other materials.

E. RELATIONSHIP TO OTHER UNIVERSITY PROGRAMMES IN PHOTOGRAPHY

The proposed minor programme will neither duplicate courses within Concordia University, nor resemble existing programmes at other universities in the Province. A brief outline of available courses in photography at Concordia, but outside the Visual Arts Division, and at other universities will serve to illustrate this point. (See pages 16 to 18)

NOTE: Students are advised to take one or more of the courses below as part of their required 18 elective credits outside the Faculty of Fine Arts.

Chemistry 315A:	Photographic Chemistry I
Chemistry 317A:	Photographic Chemistry II
Physics 315A:	The Mechanics of Visual Representation
Physics 317B:	The Physics of Photo-Reporduction

UNIVERSITY PROGRAMMES IN QUEBEC

	Visual Arts	Communication Studies	Graphic Design	Cr.
oncordia oyola Campus ommunication tudies		1. Dynamics of Visual Repres. I 2. Dynamics of Visual Repres. II 3. Seminar and Practicum in Graphics and Sound I Photography is used as a "means of recording experimants for observation and discussion."		3 6 3
niversité e Quebec Montreal	Baccalaureat en arts plastique Four photography courses are offered as electives in the division "arts d'impression" which includes lithography, silkscreen, engraving, intaglio, photography 1. Photographie I: instruments de controle fondamentaux 2. Photographie II: éclairage 3. Photographie d'expression I 4. Photographie d'expression II		Baccalaureat en design graphique Photography electives include: 1. Photographie II: eclairage 2. Photographie: couleurs naturelles et synthetique 3. Photographie: l'imagerie photographique dans la publicité 4. Photographie: l'imagerie photographique dans mass media.	
niversité e Montreal		Mineur en Sciences de la Communication: Photography Electives: 1. Photographie 2. Pratique des Media (Photographie, audiographie, audio-videographic, et reprographie)		3 3

	Visual Arts	Communication Studies	Graphic Design	Cr.
niversité e Laval			Baccalaureat en Communication Graphique Cour obligatoire: Technique de 1. la photographie I Cours a option: Photographisme I 2. Photographisme II 3. Photographisme III 4. Photographisme IV 5. Histoire critique de la photographie	 3 6 6 6 3
ishops niversity	Nil			
niversite e Sherbrooke	Nil			

The attached outline * of a specialization programme in photography at the University of Ottawa indicates the direction other Fine Arts Departments have taken outside the province of Quebec. York University and the Nova Scotia College of Art have equivalent programmes; documentation is not included here to avoid redundancy, but will be provided if necessary.

* See appendix (attached).

E. RELATIONSHIP TO CEGEP PROGRAMMES IN PHOTOGRAPHY

The most extensive programme in a Montreal CEGEP is offered by Dawson College. Within a 3 year Careers'Program, a 1 year professional course in Photography has been established by deleting humanities requirements from the student's curriculum and concentrating exclusively on photography. Orientation is towards the purely technical and commercial aspects of the medium. The degree, a Certificate in Photography, is not recognised by the Ministry of Education but is accredited by the Quebec Association of Professional Photographers.

A second group of photographic courses are offered at Dawson under the aegis of a 2 year Communications/Cinema Academic Programme. Four half courses, Still Photo I, II, III, IV concentrate on portraiture, photo-journalism, studio and architectural/industrial photography, once again gearing the student towards the commercial market. (For course description, see Appendix 4).

This approach differs significantly from the proposed minor; with the Visual Arts context, Concordia can offer photography students varied resources. The minor must be taken in conjunction with another minor in Visual Arts which puts students in constant contact with theoretical and practical visual issues. The emphasis is on seeing; technical knowledge is viewed as a means, not an end in itself.

Other CEGEP'S, for example Champlain College and College du Vieux Montreal, list photographic courses; College du Vieux Montreal has a programme in french equivalent to Dawson College. Champlain's courses are not of consequence to the proposed programme.

F. RESOURCE IMPLICATIONS

Provisions for these new courses have been made in the new building. Library holdings are adequate.

5. BACCALAURÉAT ÈS ARTS AVEC SPÉCIALISATION [1]

Les étudiants complètent normalement le programme de première année commune avant de s'inscrire à un programme de spécialisation. Tous les autres cours doivent être choisis en consultation avec le Département responsable de la spécialisation et en respect des règlements généraux de la Faculté[1]. Entre 50 et 60% des cours choisis doivent être du domaine de la spécialisation. Pour tous les cours compris sous les paragraphes "Exigences de spécialisation" ci-après, la note de passage est C+.

La Faculté exige un minimum de vingt cours dans un programme de spécialisation; toutefois quelques départements en exigent vingt et un. Un programme de spécialisation peut être suivi conjointement avec un programme de concentration dans un autre domaine; dans ce cas, dépendant des programmes en question, l'étudiant pourrait avoir à prendre plus de vingt et un cours. Les programmes de spécialisation avec majeures et mineures sont abolis sauf pour les étudiants qui s'y étaient inscrits avant le 1er juillet 1976.

1) ARTS VISUELS (vingt et un cours)

Note: Le département offre une spécialisation en arts visuels dans les 3 profils suivants: arts plastiques, photographie, histoire et théorie de l'art. Le nombre de places disponibles étant restreint dans ce programme le département a établi une procédure de sélection et encourage les étudiants à s'y inscrire le plus tôt possible au cours de la période de pré-inscription. Les cours (T) sont les cours théoriques et les cours (P) les cours de production (ateliers). Prière de vérifier les préalables auprès du département.

a) *Exigences de la spécialisation* (quatorze cours)

1) *Arts plastiques;* cours obligatoires:

— ART 1620 (T), 1640 (P), 2622 (T), 2624 (T), 2640 (P), 2670 (P)
— cinq cours ART (P) parmi: ART 2675, 3070, 3071, 3072, 3074, 3078, 4057, 4071, 4072, 4074, 4078
— un cours ART (T ou P)
— deux cours ART (T)

2) *Photographie;* cours obligatoires:

— ART 1620 (T), 1640 (P), 2622 (T), 2624 (T), 2640 (P), 2675 (P), 3619 (T), 3659 (T)
— trois cours ART (P) parmi: ART 3079, 3081, 3090, 3091, 4057, 4099
— trois cours ART (T ou P)

3) *Histoire et théorie de l'Art:* cours obligatoires:

— ART 1620 (T), 1640 (P), 2622 (T), 2624 (T), 2640 (P)
— sept cours ART (T) parmi: ART 3010, 3510, 3520, 3531, 3541, 3601, 3614, 3619, 3644, 3659, 3710, 3720, 3810, 4056, 4606, 4711, 4712, 4952

1 Les exigences générales de la Faculté comportent: FRA 1817, PHI 1640 ou 1840 et deux de FRA 2511, 2514, 2711, 2714, 3511, 3711; il est souhaitable de réussir au test de compétence dans la langue seconde le plus tôt possible au début d'un programme.

5. HONOURS BACCALAUREATE IN ARTS [1]

Students normally complete the common first year programme before registering in an Honours programme. All subsequent courses must be chosen in consultation with the department concerned, subject to the general regulations of the Faculty.[1] Between 50% and 60% of courses taken will be in the Honours field. For all "Honours requirements" as listed below, the required pass marks is C+.

The Faculty requires a minimum of twenty courses in an Honours programme. Some departments however require twenty-one. An Honours programme may be combined with a concentration in another field. In this case, depending on the two subjects in question, more than twenty-one courses may be needed. The Honours programmes[1] with major and minor are now abolished, except for students already registered in it before July 1st, 1976.

1) CLASSICAL STUDIES (twenty courses)

a) *Honours requirements* (twelve courses):

CLA/HIA 1202, GRE 1202, LAT 1222, *or* 2203 *and* nine other courses (*or* the equivalent) to be chosen in consultation with the Department from one of the two following profiles.

Greek and Latin Language and Literature

two courses from HIA 2222, 2202, 3202;
two GRE, two LAT; two other GRE *or* LAT *and* one GRE, LAT *or* CLA

2. *Ancient History and Civilisation (including Classical Art and Archeology)*

HIA 2202, 2222, 3202 *and* six other courses with the codes CLA, GRE, HIA *or* LAT to be chosen in consultation with the Department.

b) *Electives:* five courses.

2) ENGLISH (twenty-one courses)

a) *Honours requirements* (twelve courses including ENG 1200):

in Second, Third and Fourth Years
ENG 2200, 3260 *and* nine other courses *or* the equivalent to be determined in consultation with the Department, but excluding ENG 2223, 2224, 2371, 2372, 4264.
Recommended: HIS 2225.

b) *Electives:* eight courses *or* the equivalent.

1 The Faculty requires three compulsory courses: ENG 1200, PHI 1240 *or* 1440 and one of ENG 2200, 2210, 2211, 2212. Students should also pass the test of competence in the second language at the earliest possible stage of their programme.

ART 1531. ATELIER I (3 h.p.s. - 3 cr.). (P)
Initiation générale au langage d'expression plastique. Exercices et projets à 2 et 3 dimensions. Ce cours s'adresse aux étudiants qui ne se destinent pas à une spécialisation ou à une concentration en arts visuels. *À moins de circonstances exceptionnelles, ce cours ne pourra servir de préalable pour les cours d'ateliers de 2e année.* G.

ART 1620. INITIATION AU DOMAINE DU VISIBLE (3 h.p.s. - 6 cr.). (T)
Découverte de la perception visuelle comme relation particulière de l'individu avec le monde: sens et signification du visible; participation du spectateur; structure de loeuvre. *Ce cours doit être suivi simultanément avec ART 1640.* SCG.

ART 1640. (1630) ATELIER DE BASE I (6 h.p.s. - 6 cr.). (P)
Ce cours d'atelier traite des notions propres au langage et à l'univers visuel. À l'aide d'exercices pratiques il favorise la découverte, l'expérimentation et l'exploration de divers moyens visuels d'expression. *Ce cours doit être suivi simultanément avec ART 1620.* SCG.

ART 2222. (2220) ARTS AND CRITICISM (3 h.p.w. - 6 cr.). (T)
Methods and purposes of interpretation presented through the study of selected art phenomena. *Prerequisites:* ART 1222; 1240 *or* 2275. HC.

ART 2224. (2220) GENERAL ART HISTORY (3 h.p.w. - 6 cr.). (T)
The development of art from ancient Egypt to the XXth century; social emphasis on the painting, sculpture and architecture of the Renaissance. Mannerism, Baroque and XIXth century France (Neo-classicsm, Romanticism, Realism, Impressionism and Postimpressionism). Supplementary reading, papers and museum trips in addition to lecture material. HCG.

ART 2240. (2230) BASIC STUDIO II (8 h.p.w. - 6 cr.). (P)
This course is an in-depth exploration of the material covered in ART 1240. It is also a preparation for the 3rd year studio courses. *Prerequisites:* ART 1222, 1240 *or* 2275. HC.

ART 2270. DRAWING I (6 h.p.w. - 6 cr.). (P)
Exploration of the fundamental principles of drawing. Development of creative expression and graphic representation through various media. HC.

ART 2275. (1275) PHOTO WORKSHOP I (6 h.p.w. - 6 cr.). (P)
The student will explore the nature of photography as an image-making process. Introduction to camera techniques and to darkroom procedures for conventional silver processing with an emphasis upon basic film developing and black-and-white printing techniques. *Prerequisites:* ART 1222, 1240. HC.

ART 2622. ART ET CRITIQUE (3 h.p.s. - 6 cr.). (T)
Objet et méthodes d'interprétation étudiés à travers une sélection d'oeuvres. *Préalables:* ART 1620; 1640 *ou* 2675. SC.

ART 2624. (2620) HISTOIRE GÉNÉRALE DE L'ART (3 h.p.s. - 6 cr.). (T)
Point de départ avec l'art préhistorique. Éclosion de l'art dans le bassin méditerranéen et en Amérique centrale; périodes classiques grecques et romaines; le Moyen-Âge, la Renaissance, les styles des temps modernes; le barocque, le rococo, le classique, le néo-classique, le romantisme, le réalisme, l'impressionnisme. Introduction à l'art contemporain. SCG.

ART 2640. (2630) ATELIER DE BASE II (8 h.p.s. - 6 cr.). (P)
Ce cours a pour but de développer et d'approfondir le travail d'initiation du cours ART 1630. Ce cours est également une préparation aux ateliers de 3e année. *Préalables:* ART 1620; 1640 *ou* 2675. SC.

ART 2670. DESSIN I (6 h.p.s. - 6 cr.). (P)
Exploration des principes fondamentaux du dessin; développement des aptitudes créatrices au moyen d'exercices variés. SC.

ART 2675. (1675) ATELIER PHOTO I (6 h.p.s. - 6 cr.). (P)
Exploration des possibilités de la photographie en tant que moyen d'expression personnelle. Initiation aux techniques de l'appareil-photo; développement des films et tirage en noir et blanc. *Préalables:* ART 1620, 1640. SC.

ART 3010. INITIATION À LA MUSÉOLOGIE (3 h.p.s. 6 cr.). (T)
Ce cours traite des différents aspects du fonctionnement des musées et galeries d'art. Analyse des problèmes théoriques relatifs aux services de ces institutions: collections, conservation, expositions. Visites guidées aux musées nationaux. La priorité sera accordée aux étudiants inscrits aux programmes du département. S.

INTRODUCTION TO MUSEOLOGY (3 h.p.w. - 6 cr.). (T)
This course covers the different aspects of museum and art gallery activities. Analysis of theoretical problems related to the essential services of these institutions: collection, conservation, exhibition. Guided visits to the National Museums. Priority will be given to students enrolled in the Department's programmes. H.

ART 3070. DESSIN II (6 h.p.s. - 6 cr.). (P)
Ce cours est un approfondissement des principes fondamentaux du dessin. *Préalables:* ART 2640, 2670. S.

DRAWING II (6 h.p.w. - 6 cr.). (P)
This course is a continued exploration of the fundamental principles of drawing. *Prerequisites:* ART 2240, 2270. H.

ART 3071. PEINTURE I (6 h.p.s. - 6 cr.). (P)
Études et expériences en atelier des différents aspects de la peinture. *Préalable:* ART 2640. S.

PAINTING I (6 h.p.w. - 6 cr.). (P)
Studio experience in the art of painting. *Prerequisite:* ART 2240. H.

ART 3072. SCULPTURE I (6 h.p.s. - 6 cr.). (P)
Études et expériences en atelier des différents aspects de la sculpture. *Préalable:* ART 2640. S.

SCULPTURE I (6 h.p.w. - 6 cr.). (P)
Studio experience in the art of sculpture. *Prerequisite:* ART 2240. H.

ART 3074. CÉRAMIQUE I (6 h.p.s. - 6 cr.). (P)
Notions de base en céramique. La nature des argiles et leurs propriétés. *Préalable:* ART 2640. S.

CERAMICS I (6 h.p.w. - 6 cr.). (P)
The fundamentals of ceramics. Acquainting the student with ceramic materials and techniques; the nature and properties of clay. *Prerequisite:* ART 2240. H.

ART 3078. TECHNIQUES D'IMPRESSION I (6 h.p.s. - 6 cr.). (P)
Études et expériences en atelier des différents aspects de la gravure et de la sérigraphie. Initiation à la lithographie. *Préalable:* ART 2640. S.

PRINTMAKING I (6 h.p.w. - 6 cr.). (P)
Studio experience in the art of printmaking: etching, silkscreen and introduction to lithography. *Prerequisite:* ART 2240. H.

ART 3079. IER PHOTO II (6 h.p.s. - 6 cr.). (P)
Ce cours, qui fait suite à ART 2675 est un approfondissement des principes fondamentaux de la photographie en tant que moyen d'expression. *Préalable:* ART 2675. S.

PHOTO WORKSHOP II (6 h.p.w. - 6 cr.). (P)
A continuation of ART 2275 in the study of photography as an image-making process and as a medium of expression. *Prerequisite:* ART 2275. H.

ART 3081. (3080) STRUCTURE DU FILM (6 h.p.s. - 6 cr.). (P)
Une exploration de la structure cinématographique au moyen de projections, analyse et travaux pratiques. *Caméras et équipement seront fournis. Préalable:* ART 2675 *ou* 2640 doit être pris simultanément avec ART 3619. SC.

FILM STRUCTURE (6 h.p.w. - 6 cr.). (P)
An exploration of cinematic structure through screenings, analysis and exercises. *Cameras and equipment will be provided. Prerequisite:* ART 2275 *ou* 2240; must be taken simultaneously with ART 3219. HC.

ART 3090. TECHNIQUES ET ÉMULSIONS (6 h.p.s. - 6 cr.). (P)
Utilisation de diverses techniques et émulsions rattachées à l'image photographique. Les appareils de photo ne sont pas fournis par le département. *Préalable:* ART 2675. S.

PHOTO PRINTMAKING (6 h.p.w. - 6 cr.). (P)
The use of non-silver processes in relation to the photographic image. *Cameras will not be supplied by the Department. Prerequisite:* ART 2275. H.

ART 3091. (4090) LABORATOIRE DE PHOTOGRAPHIE (6 h.p.s. - 6 cr.). (P)
Poursuite et approfondissement de la matière couverte dans les ateliers de photo antérieurs. Les appareils de photo ne sont pas fournis par le département. *Préalable:* ART 2675. S.

PHOTO LABORATORY (6 h.p.w. - 6 cr.). (P)
Extension of work dealt with in previous workshops. *Cameras will not be supplied. Prerequisite:* ART 2275. H.

ART 3110. (2110) FROM IMPRESSIONISM TO MATISSE: COLOUR AND EXPRESSION (3 h.p.w.t. - 3 cr.) (T)
The turning point in art at the end of the XIXth century considered in relation to the radical modifications which characterize the art of the XXth century. The Impressionists: Seurat, Cezanne, Gaugin, Van Gogh, Munch, Ensor, Expressionism, Fauvism, Matisse, HCG.

ART 3120. (2120) CUBISM AND FUTURISM (3 h.p.w.t. - 3 cr.) (T)
Problems concerning the restructuring of pictorial space encountered by Braque and Picasso between 1907 and 1912. Juan Gris, his paintings and writings. Gleizes, Metzinger and the "Section d'Or". Futurism, and the new aesthetic values. Carra, Boccioni, Severini, Balla. Evolution of Braque and Picasso from 1912 to 1920. Fernand Léger. HCG. *Not offered in 1977-1978.*

ART 3201. INUIT AND INDIAN ART OF CANADA (3 h.p.w. - 6 cr.) (T)
Survey course on contemporary Inuit and Indian Art forms with reference to their historical and anthropological backgrounds. HCG. *Not offered in 1977-1978.*

ART 3214. AESTHETICS OF THE CINEMA (3 h.p.w. - 6 cr.) (T)
A study of the nature of the cinematic imagery and structure: an examination of some of the problems raised in film aesthetics, film and reality, perception; the various critical approaches that have been used in interpreting films; screenings of films related to problems of evaluation and interpretation. *Prerequisite:* ART 2214. HCG.

ART 3219. INSTRUMENTALITY AND REALITY: THE RECORDED IMA[illegible] h.p.w. - 6 cr.) (T)
An examination of the idiom of recorded imagery; single, multiple, static or cinematic. Study of its grammar and syntax. Its uses as means of communication and communion in photography, video and film. H.

ART 3244. MONOGRAPHIC STUDIES IN FILM (3 h.p.w. 6 cr.). (T)
The course involves a two-part study: a particular film-maker, the development of his themes, individual style and personal imagery, as revealed in the most significant productions at different stages of his career, and a specific cinematographic genre (western, musical comedy), its evolution as seen through typical productions of the genre and the film-makers who have specifically contributed to it. HCG. *Not offered in 1977-1978.*

ART 3259. (2250) PHOTOGRAPHY, 1839 TO THE PRESENT (3 h.p.w. - 6 cr.). (T)
An introduction to the history of image-making in photography with special emphasis on the development of visual concept within the medium rather than on the technology. HCG.

ART 3310. "ABSTRACT ART" IN EUROPE FROM 1910 TO 1945 (3 h.p.w.t. - 3 cr.). (T)
This course will deal with a selection of new trends in art as they can be traced in the first half of the XXth century. Delaunay and Kupka in Paris. Die Blaue Reiter in Munich, Kandinsky, Klee. The Bauhaus. Malevich and other russian trends. Mondrian. Van Doesburg and de Stijl. By comparing the work of various artists we hope to be able to specify the controversial concept of "abstraction". HCG. *Not offered in 1977-1978.*

ART 3320. DADA AND SURREALISM (3 h.p.w.t. - 3 cr.). (T)
Social and political context of Europe in 1916. Zurich: The "Cabaret Voltaire", humour, provocation and anti-art. Marcel Duchamp and Francis Picabia in New York. Schwitters in Hanover. Hausmann and Hoch in Berlin. Ernst in Cologne. The parisian circles around 1920. Andre Breton and The Surrealist Manifestoes. Dali, Tanguy, Miro, Ernst, Masson. Magritte and Delvaux in Belgium. HCG.

ART 3331. (2331) CANADIAN ART I (3 h.p.w.t. - 3 cr.). (T)
Study of Canadian Art from the seventeenth century to the birth of the Group of Seven. Missionary and votive paintings, the art of Frère Luc, the first portraitists of New France and the artists under the English colonial period. The art of Krieghoff in Quebec, of Birthon, Birrell, Meyer, Whale, Young in Ontario; and of Kane and Verner in the Canadian West. The artists at the beginning of the Confederation. HCG. *Not offered in 1977-1978.*

ART 3341. (2340) CANADIAN ART II (3 h.p.w.t. - 3 cr.). (T)
Study of Canadian Art during the first half of the XXth century. The awakening of Ontario with Thompson and the Group of Seven. The Canadian Group of Painters and the art of Leduc, Lemieux, Holgate, Suzor-Côté, Milne, Morrice, Pellan, etc. HCG. *Not offered in 1977-1978.*

ART 3410. CONTEMPORARY ART IN CANADA (3 h.p.w. - 6 cr.).
Study of Canadian Art since 1940. Its development in the different regions of Canada. HCG.

ART 3510. (2710) DES IMPRESSIONNISTES À MATISSE: COULEUR ET EXPRESSION (3 h.p.s.s. - 3 cr.). (T)
L'accent sera mis sur les mouvements de rupture qui marquent la fin du XIXe siècle comme source de modifications radicales qui caractérisent l'art du XXe siècle. L'école Impressionniste. Seurat, Cézanne, Gauguin, Van Gogh. Munch. Ensor. Expressionnisme. Fauvisme. Matisse. SCG.

ART 3520. (27.20) BISME ET FUTURISME (3 h.p.s.s. - 3 cr.). (T)
Les problèmes de structuration de l'espace tels qu'ils se sont posés à Braque et à Picasso entre 1907 et 1912. Juan Gris, oeuvres et écrits. Gleizes, Metzinger et le groupe de la section d'or. Le futurisme, une esthétique du monde moderne. Carra, Boccioni, Severini, Balla. Évolution de Braque et de Picasso de 1912 à 1920. Fernand Léger. SCG.

ART 3531. (2531) ART CANADIEN I (3 h.p.s.s. - 3 cr.). (T)
Étude de l'art canadien des débuts du XVIIe siècle jusqu'à la naissance du Groupe des Sept. Départ avec la peinture missionnaire et votive. L'oeuvre du Frère Luc, les premiers portraitistes de la Nouvelle-France et les peintres sous le régime anglais. Étude de l'oeuvre de Krieghoff au Québec, de Berthon, Birrell, Meyer, Whale et Young en Ontario, et de Kane et Verner dans l'ouest canadien. Les artistes des débuts de la Confédération. SCG.

ART 3541. (2540) ART CANADIEN II (3 h.p.s.s. - 3 cr.). (T)
Étude de l'art canadien de la première moitié du XXe siècle. L'éveil de l'Ontario avec Thompson et le Groupe des Sept. Les artistes du "Canadian Group of Painters". L'art de Leduc, Lemieux, Holgate, Suzor-Côté, Milne, Morrice, Pellan, etc. Les peintres de l'ouest du Canada et ceux des provinces maritimes. SCG.

ART 3601. ART INUIT ET INDIEN DU CANADA (3 h.p.s. - 6 cr.). (T)
Un survol de l'art inuit et indien contemporain en rapport avec les données anthropologiques et historiques propres à chacun. SCG.

ART 3614. ESTHÉTIQUE DU CINÉMA (3 h.p.s. - 6 cr.). (T)
Une étude de la nature de l'image cinématographique et de sa structure, une analyse de certains problèmes esthétiques propres au cinéma; le film et la réalité; la perception; diverses approches critiques utilisées dans l'interprétation des films; projections de films reliées à des problèmes d'analyse et d'interprétation. *Préalable:* ART 2614. SCG.

ART 3619. INSTRUMENTALISME ET RÉALITÉ: L'IMAGE ENREGISTRÉE. (3 h.p.s. - 6 cr.). (T)
Une étude de la nature et de l'usage de l'image enregistrée: unique, multiple, statique ou cinématique. Étude de la grammaire et de la syntaxe de l'image comme moyen de communication et de communion par la photographie, le vidéo et le film. S.

ART 3644. ÉTUDE D'UN AUTEUR ET D'UN GENRE CINÉMATOGRAPHIQUE (3 h.p.s. - 6 cr.). (T)
En choisissant un auteur particulier, on étudiera son univers, ses thèmes, son style, son évolution. Pour cela, on examinera les principaux films qui ont marqué les différentes étapes de sa carrière. Dans l'étude d'un genre (le comique, le western, le musical), on suivra l'évolution du genre et on examinera les films les plus caractéristiques en relevant les auteurs les plus remarquables. SCG. *Ce cours ne sera pas donné en 1977-1978.*

ART 3659. (2650) LA PHOTOGRAPHIE DE 1839 A NOS JOURS (3 h.p.s. - 6 cr.). (T)
Introduction à l'histoire de l'image par le moyen de la photographie, de ses débuts à nos jours. On insistera sur l'élaboration des concepts visuels. SCG. *Ce cours ne sera pas donné en 1977-1978.*

ART 3710. "L'ART ABSTRAIT" EN EUROPE DE 1910 À 1945 (3 s. - 3 cr.). (T)
Ce cours opère une sélection et regroupe pour les comparer quelques-unes des voies nouvelles ouvertes dans la première moitié du XXe siècle. Delaunay et Kupka à Paris. Die Blaue Reiter à Munich. Kandinsky. Klee. Le Bauhaus. Malevitch et les mouvements russes. Mondrian, Van Doesburg et de Stijl. En partant des problèmes précis qui se sont posés à ces artistes, nous espérons pouvoir clarifier le concept si controversé "d'abstraction" SCG.

ART 3720. DADA ET LE SURRÉALISME (3 h.p.s.s. - 3 cr.). (T)
Le contexte politique et social de l'Europe en 1916. Zurich: Le cabaret Voltaire, humour, provocation et anti-art. Marcel Duchamp et Francis Picabia à New York. Schwitters à Hanovre. Hausmann et Hoch à Berlin. Ernst à Cologne. Les milieux parisiens de 1920. André Breton et Manifestes du Surréalisme. Dali, Tanguy, Miron, Ernst, Masson. Magritte et Delvaux en Belgique. SCG.

ART 3810. ART CONTEMPORAIN AU CANADA (3 h.p.s. - 6 cr.). (T)
Étude de l'art canadien depuis 1940. Son évolution à travers les diverses régions géographiques: Ontario, Québec, provinces atlantiques, Prairies et Colombie-Britannique. SCG.

ART 4056. TRAVAUX DIRIGÉS (6 cr.). (T)
Ce cours est réservé aux étudiants de dernière année en histoire de l'art. Sous la direction d'un professeur, l'étudiant pourra effectuer un programme conjoint de lectures dirigées et de recherches personnelles dans un domaine de l'histoire de l'art ou de la théorie de l'art. Aucun étudiant ne peut s'inscrire à ce cours sans l'approbation du professeur responsable. S.

DIRECTED RESEARCH (6 cr.). (T)
Course restricted to 4th year students (History of Art). Under the supervision of a professor the student will undertake a joint programme of selected readings and personal research in an area of art history or of art theory. *No student may register in this course without the approval of the professor in charge.* H.

ART 4057. ATELIER DIRIGÉ (6 cr.). (P)
Ce cours est réservé aux étudiants d'ateliers de 4e année. Sous la direction d'un professeur, l'étudiant pourra réaliser un programme et/ou des projets personnels dans le domaine des arts visuels. *Aucun étudiant ne peut s'inscrire à ce cours sans l'approbation du professeur responsable.* S.

SUPERVISED STUDIO PROJECTS (6 cr.). (P)
This course is restricted to 4th year studio students. Under the supervision of a professor, the student will carry out personal studio projects and research in the field of Visual Arts. *No student may register in this course without the approval of the professor in charge.* H.

ART 4071. PEINTURE II (6 h.p.s. - 6 cr.). (P)
Poursuite et approfondissement des études amorcées dans le cours ART 3071. *Préalable:* ART 3071. S.

PAINTING II (6 h.p.w. - 6 cr.). (P)
Advanced study in the art of painting. *Prerequisite:* ART 3071. H.

ART 4072. SCULPTURE II (6 h.p.s. - 6 cr.). (P)
Poursuite et approfondissement des études amorcées dans le cours ART 3072 *Préalable:* ART 3072. S.

SCULPTURE II (6 h.p.w. - 6 cr.). (P)
Advanced study in the art of sculpture. *Prerequisite:* ART 3072. H.

ART 4074. CÉRAMIQUE II (6 h.p.s. - 6 cr.). (P)
des matières premières et de procédés relatifs à divers problèmes de are et d'espace. *Préalable:* ART 3074. S.

CERAMICS II (6 h.p.w. - 6 cr.). (P)
Study of ceramic raw materials and processes, correlated with studies in visual and structural concepts. *Prerequisite:* ART 3074. H.

ART 4078. TECHNIQUES D'IMPRESSION II (6 h.p.s. - 6 cr.). (P)
Poursuite et approfondissement d'une ou plusieurs techniques d'impression. *Préalable:* ART 3078. S.

PRINTMAKING II (6 h.p.w. - 6 cr.). (P)
Students are expected to specialize in one or more of printing workshops. *Prerequisite:* ART 3078. H.

ART 4099. INTERVENTION AND DOCUMENTATION (6 h.p.w. - 6 cr.). (P)
Workshop projects dealing with the study and use of real or synthetic photographic or electronic images in two or three dimensions for purposes of personal expression, factual documentation or social animation. *Prerequisite or taken simultaneously:* ART 3219. *Not offered in 1977-1978.*

ART 4206. AESTHETICS (3 h.p.w. - 6 cr.). (T)
Introduction to an understanding of the individual and the private interaction of man with a work of art study of the aesthetic sense; the structure of the act of artistic creation; the nature and forms of beauty; the questioning of the extent to which these notions have been modified for contemporary relevance. HCG. *(After consultation with the professor in charge). Not offered in 1977-1978.*

ART 4311. U.S.A. CONTEMPORARY PAINTING AND SCULPTURE I (3 h.p.w.t. - 3 cr.). (T)
Study of the major movements in contemporary art in the United States since 1945: abstract expressionism, neo-dada, pop art, pop and kinetic art, luminism. This course is completed by ART 4312. HCG.

ART 4312. U.S.A. CONTEMPORARY PAINTING AND SCULPTURE II (3 h.p.w.t.-3 cr.). (T)
This course completes ART 4311 and is concerned with the most recent movements in contemporary art in the United States: assemblage, funk art, new realism, minimal and conceptual art, land art, etc. HCG.

ART 4606. ESTHÉTIQUE (3 h.p.s. - 6 cr.). (T)
Les problèmes majeurs de l'esthétique: sensation et perception, expression et communication, style, forme et fonction, seront étudiés à partir des écrits d'artistes du XXe siècle. SCG. *(Après consultation avec le professeur responsable.)*

ART 4711. PEINTURE ET SCULPTURE CONTEMPORAINES AUX ÉTATS-UNIS I (3 h.p.s.s. - 3 cr.). (T)
Étude de certains mouvements en art contemporain aux États-Unis depuis 1945: expressionnisme abstrait, néo-dadaïsme, pop art, art optique et cinétique, luminisme. Ce cours se complète par ART 4712. SCG.

ART 4712. PEINTURE ET SCULPTURE CONTEMPORAINES AUX ÉTATS-UNIS II (3 h.p.s.s. - 3 cr.). (T)
Ce cours complète ART 4711 et traite des principaux mouvements récents en art contemporain aux Etats-Unis: assemblage, art pauvre, hyperréalisme, art minimal et conceptuel, art écologique, etc. SCG.

ART 4952. COLLOQUE (3 cr.). (T)
Sous l'égide du Département, études à partir de conférences ou séries de conférences organisées à l'occasion du passage à Ottawa de personnalités é es du monde de l'Art contemporain. SC.

COLLOQUIUM (3 cr.). (T)
Studies organized by the Department around lectures or series of lectures made possible by the presence in Ottawa of distinguished figures from the contemporary world of the Arts. HC.

Plusieurs des cours ART énumérés ci-haut ne seront pas donnés en 1977-1978, prière de vérifier avec le Département.

Several ART courses described above will not be offered in 1977-1978, please check with the Department.

CLA (ÉTUDES ANCIENNES — CLASSICAL STUDIES)

— Ces cours, comme ceux placés sous la rubrique CRE, LAT et HIA, relèvent du département d'Études anciennes. These, and all GRE, LAT and HIA courses, are taught by the Department of Classical Studies.

— Les cours CLA n'exigent pas la connaissance de la langue grecque ou latine. CLA courses do not require a knowledge of Greek or Latin.

CLA 1202. GREEK AND ROMAN CIVILIZATIONS (3 h.p.w. - 6 cr.).
The classical world and its achievements. Introduction to classical culture and civilization: literature, religion, philosophy, art, architecture, science and engineering, private life, political activity, the rise of Christianity. The classical heritage of Western civilization. (See HIA 1202)

CLA 1222. CLASSICAL MYTHOLOGY (3 h.p.w. - 6 cr.).
Introduction to Greek myths in their religious and historical context. The impact on Greek myths of Roman and later, Western art and literature. Reading in translation of ancient sources (Homer, Hesiod, the Greek tragedians, Virgil, Ovid, etc.). Slides illustrating archaeological evidence for and modern representations of mythological themes.

CLA 1242. WORDS AND EXPRESSIONS DERIVED FROM GREEK AND LATIN (3 h.p.w. - 6 cr.).
As the title states, this course will comprise a systematic study of those words and expressions which have passed from Greek and Latin into the English language. It will be flexible enough to permit students engaged in specific areas of learning (e.g. law, philosophy, religion or the sciences) to concentrate on the specialized vocabularies of their fields, but all students following this course will gain an increased familiarity with the subtleties and nuances of their mother tongue and a greater flexibility in their usage of it.

CLA 1602. CIVILISATION GRECQUE ET ROMAINE (3 h.p.s. - 6 cr.).
Le monde antique et ses réalisations. Introduction à la culture et à la civilisation gréco-romaine: littérature, religion, philosophie, art, architecture, science et génie, vie privée, activité politique. Rome chrétienne. L'héritage classique de la civilisation occidentale. Voir HIA 1602.

CLA 1622. LA MYTHOLOGIE CLASSIQUE (3 h.p.s. - 6 cr.).
Introduction aux mythes et légendes des Grecs et des Romains qui ont si profondément influencé les écrivains de toutes les littératures occidentales. Extraits en traduction des auteurs qui racontent ces mythes (Homère, Hésiode, les tragédiens grecs, Ovide, etc.).

SPECIALIZATION IN PRINTMAKING

RATIONALE FOR THE PROGRAMME

In the 1960's a new awareness of the print as a "front line" art form took hold; a renaissance of excited experimentation, technical permutation and creative daring burst forth. No longer was the print tied down as a "secondary art form or medium", but now with a new generation of artists aware of technology as a tool of the arts, the print was liberated. New equipment and machines along with new materials made it possible for the print to become a multi-faceted art form. Traditional methods with new materials merged and enriched each other expanding into new concepts and methodologies. It is from this particular area that this course proposal emerges.

There is an increasing application of the print in book, portfolio and other container forms, and while the alliance of the print with typography and the book is not "new", the fabrication of portfolios and other container forms using plastics and aluminum and other new materials does offer a new perspective of possibilities. It would be the core and intent of this course to search out the possibilities of applying the print and multiples in ways beyond its traditional form (single copy/limited editions) and consequently to better prepare the student to the realities of the print today and the possibilities of the print tomorrow.

Quebec has always been and is today a centre of printmaking in Canada. As Concordia has a mandate to develop Fine Arts in Quebec it seems logical that it secure a centre for printmaking in the Province. The programmes in printmaking are designed to respond to the many changes that have occurred in the discipline itself and to introduce students to both the varied aspects of contemporary printmaking as well as to the technical expertise required in the discipline.

There is no printmaking major offered at any university in Quebec or Canada. With this in mind, a programme in printmaking is urgently needed to attract, encourage and fulfil the needs of students searching for a fuller, more enriched concentration of the study of the skills, the craft, and the art of printmaking.

As noted above, the programme is made of currently offered courses with the addition of two new courses described below. The new courses, Papermaking: Process and Assemblage and Off-the-Wall Prints are regarded as integral to the programme although both need not be offered in the first year in which the Specialization is to be given.

ENTRANCE REQUIREMENTS

Visual Arts wishes only a small number of students to enter this programme each year. It will accept highly qualified CEGEP graduate with the Arts Plastique profile (510.00 or equivalent programme in Creative Arts) and mature students with demonstrated experience in the field; perhaps 6 or 7 altogether yearly. For screening purposes Visual Arts will constitute a Printmaking Committee of 3 members which will require of applicants entering without the Art Plastiques Profile the following materials:

- Presentation of visual arts portfolio plus two letters of recommendation from qualified persons in the arts and a brief statement of the applicant's intentions and expectations in taking the Specialization in Printmaking.

66 BFA Specialization in Printmaking*

12 Art History electives

12 Drawing C200[6], C300[6]

12 Printmaking C310[6], C320[6], C330[6]

6 Painting C200[6], Photography C200[6]

Sculpture C200[6] or studio elective

Option A (Intensive)

12 Printmaking C210[6], C220[6], C230[6]

6 Printmaking C410[6],C420[6], C430[6]

6 Printmaking C450[6], Art C440[6]

Option B (Extensive)

18 Printmaking C210[6], C220[6], C230[6]

6 Printmaking C410[6], C420[6], C430[6], C450[6]

Art C440[6]

* All students select courses from the core of 42 credits.

Option A permits specialization in two of the three areas of printmaking (intaglio, lithography or serigraphy).

Option B requires students to follow courses at the 200 level in all three areas of printmaking.

New Course

ART C440

Papermaking: Process and Assemblage

Prerequisites: 24 credits in studio art.

The making and use of paper as related to the Visual Arts. The course will examine the physical and structural possibilities of paper as well as impression, assemblage and surface use. (6 credits)

New Course

PRINTMAKING C

The Print in Books, Portfolios and Other Containers

Prerequisites: Printmaking C310[6] or C320[6] or C330[6] previously or concurrently and 18 credits in studio art. The print in books, portfolios and other containers. Emphasis will be placed on relief and intaglio methods and the relationship of type to image. (6 credits)

RESOURCE IMPLICATIONS

1. Staff: The staff giving courses in printmaking at present is able to offer this Specialization.

2. Library: Current holdings in slides will be used. We are presently contemplating the addition of a history of printmaking course for which we would want to increase our collection.

3. Capital equipment: The equipment presently in place can be used to give this Specialization except for the large beater required for Papermaking: Process and Assembly. While the course is not required immediately, Visual Arts is making contacts with the paper industry and investigating the possibility of obtaining this machine at less than normal cost.

4. Space: The Specialization can be given in present studios.

REPORT # 13

Part II

CURRICULUM COMMITTEE

FACULTY OF FINE ARTS

CONCORDIA UNIVERSITY

New Undergraduate Programmes for
1979-80

approved by

FACULTY OF FINE ARTS CURRICULUM COMMITTEE

April 6, 1978

Approved by Faculty of Fine Arts Council

April 7, 1978

GRAPHIC DESIGN

Objectives of the Programmes

There are now to be two programmes offered in Graphic Design leading to the BFA, the Specialization and the Major. The two programmes have a common core in which students are provided with a coherent series of workshop experiences and related background studies. The programmes are aimed at helping students to become proficient in visual communication and capable of effective and ethical solutions to design problems within industrial or social contexts. The Specialization in Graphic Design permits students to select sequences in more than one of the following specialized fields: typography and poster graphics, illustration, display graphics or sequential graphics. The Major in Graphic Design narrows the student's choice of these sequences but widens the selection of other types of studio art courses.

Resource Implications; Graphic Design Specialization and Revised Major.

The new Specialization and the revised Major will require the following new 6 credit courses: Graphic Design C260, C300, C310, C320, C330, C340, C410, C420, C430, C440, Art 220 - a total of 66 credits. The following courses will be deleted: Graphic Design C200^6, C250^6, C301^3, C400^6, C450^6 - a total of 27 credits.

The net gain is 39 credits. In estimating the increased dimension of the new programmes, one should note that the advanced sequences would likely be revolved and that the number of students admitted to the programme can be somewhat increased in the new building. There is currently a demand for increased enrolment and the improvement of the programme and its facilities should maintain that demand.

Phasing in the new Programmes.

Because first year is common to the new and old programmes, the Section intends to phase them in within two years. The chart of equivalents is given below:

New	Old
Design C200^6	G.D. 250^6 (design content)
G.D. C260^6	G.D. C200^6, G.D. 250^6 (typography content)
G.D. C300^6	G.D. C300^6
G.D. C310^6	
G.D. C320^6	
* G.D. C330^6	G.D. C301^3 *
G.D. C340^6	
G.D. C410^6	G.D. C400^6
G.D. C420^6	
G.D. C430^6	G.D. C450^6
G.D. C440^6	

*(Students in second year in 1979-80 would take G.D. 330. Part-time students with G.D. 301^3 would be eligible for G.D. 400-level courses)

RATIONALE FOR THE GRAPHIC DESIGN PROPOSAL

Since 1973, the enrolment in the Major in Graphic Design has increased yearly as has student demand for additional courses in various areas of graphic design. The proposed Specialization has been developed to operate along with a revised Major to provide jointly a response to the educational needs of students wishing to enter the profession in one capacity or another. This is so because the proposed new Specialization would provide more extensive opportunities to students than does our present Major for studies in specific graphic design fields whereas the Major would permit a range of possibilities to individual students wishing to combine studies in various studio areas and graphic design. Taken together, then, the two proposals should form a stable and yet flexible educational structure with which to serve students.

Graphic Design within Fine Arts at Concordia

The graphic designer appropriates any medium and technique suitable for communication of a range of data. Many of these media and techniques are those studied in studio art, sometimes as separate disciplines. There are several implications for graphic design in this relation. First, in the context of the Faculty of Fine Arts the "art" of the graphic designer is of paramount concern and this must entail consideration as well of ethical and environmental aspects of the work. At the same time we must note that graphic designers, unlike subjective artists, do not work within constraints of their own choice insofar as the selection of content and use of a medium are concerned. For these reasons, contents of the graphic design courses are not in any real sense duplications of the content of studio art courses.

Communication Studies, Faculty of Arts and Science

Our study of the Communication Studies programmes and courses including L278, Seminar and Practicum in Graphics and Sound I, L375, Dynamics of Visual Representation II, L468, Advertising and Public Relations, leads us to conclude that while some contents of the individual courses named above appear to duplicate both our present courses and some topics in those proposed, the general orientation of the programme is dissimilar to ours and no courses could be substituted as equivalent pairs. As well, the studio work required for entrance to graphic design is based on the Arts Plastique Profile as well as on a core of studio work which is not the case in Communication Studies. Finally, in simple terms it is clear that Communication Studies does not propose to provide an education for future graphic designers.

ENTRANCE REQUIREMENTS AND SCREENING PROCEDURES

Only students with good grades who have completed the CEGEP Arts Plastique Profile 510. will be accepted into the first year of the Specialization. A number of places will be kept open in the Specialization at the second-year level for able students who wish to transfer from the Major. The Major has been designed to be accessible to students with a range of backgrounds including some students who have begun formal training rather later than most others. Candidates for entrance to the Specialization at the second-year level will be screened prior to pre-registration by a faculty committee.

CEGEP Programmes

Career Programmes in Graphic Design do exist at the CEGEP level. It is our experience that these students receive training in a variety of techniques useful in the profession, that their formation is narrower, and that few opportunities for mature contextual studies are provided. It is our belief that the University must provide a deeper and more extensive education in Graphic Design if the profession is to serve society in a sensitive fashion.

Other Programmes at the University Level

The programme at the University of Quebec is attached. Though it is not organized similarly, there is a rough correspondence in numbers of courses and in the proportion of workshop to theoretical studies between our proposed Specialization and theirs. A summary of programmes in graphic design in England and the U.S. is attached as well. It shows that the present proposal is comparable.

UNIVERSITE DU QUEBEC
A. MONTREAL.
PROGRAM 1977-1978

ÉTUDES DE PREMIER CYCLE

programme: baccalauréat en design graphique[1]

responsable: Maurice Macot, directeur, module de design graphique, famille des arts

grade: bachelier ès arts, B.A.

objectifs: le programme du module design graphique veut contribuer à la préparation de concepteurs aptes à résoudre efficacement des problèmes de communication visuelle.

Les objectifs fondamentaux du programme sont:

le développement de la sensibilité et du jugement visuels; le développement de la créativité et du mode d'expression propre au designer graphique, qui est d'analyser, de transposer, de traduire et d'exprimer les messages en symboles et en images; l'apprentissage des exigences de la communication, et plus particulièrement de la communication par le visuel; l'éveil de la responsabilité sociale du designer; enfin, l'acquisition de connaissances théoriques et fonctionnelles dans les diverses disciplines de base, ainsi que dans les principales méthodes de travail et de cheminement critique propres au design graphique.

Le groupe des cours de base permet aux étudiants de consolider leur formation première en ce qui touche l'activité propre du designer graphique: analyse, transposition en image, méthodes de transmission, maîtrise suffisante des principales techniques de communication graphique, créations visuelles en lien étroit avec l'évolution constante et nécessaire de la société. Le programme assure en outre, par les concentrations, une possibilité suffisante de mobilité professionnelle, en même temps qu'il permet une pratique plus poussée dans l'un ou l'autre moyen d'expression graphique.

conditions d'admission

structure d'accueil: posséder un Diplôme d'études collégiales (D.E.C.) ou l'équivalent

cours de niveau collégial exigé(s):[2]
Concentration arts plastiques
Organisation picturale 101, 201, 301, 401
Organisation spatiale 102, 202, 302, 402
Histoire de l'art 103, 203, 303, 403

adultes: posséder des connaissances appropriées, une expérience jugée pertinente et être âgé d'au moins vingt-deux ans.

condition(s) particulière(s): les candidats doivent soumettre, lors d'une entrevue, un ensemble de travaux personnels: dessins, travaux en couleurs, photos, travaux graphiques, affiches, etc.; connaissance du français.

cours à suivre[3]

les vingt cours suivants:

ADM1001 Éléments de gestion des entreprises
APL2020 Théorie de la couleur et techniques graphiques manuelles
COM1000 Introduction à l'étude des phénomènes de communication I
DES1010 Introduction au design /DES1020; DES1030/
DES1012 Perception et dessin I
DES1014 Histoire du langage visuel II
DES1015 Photographie I: instruments de contrôle fondamentaux
DES2011 Design graphique: introduction
DES2012 Perception et dessin II (DES1012)
DES2013 Techniques graphiques spécialisées
DES2014 Typographisme I
DES3011 Design graphique: graphisme I
DES3012 Initiation à l'illustration (DES2012)
DES3013 Langage audio-visuel
DES3014 Typographisme II (DES2014)
DES4011 Design graphique: méthodologie de la recherche
DES4012 Design graphique: méthodologie de la production
DES5011 Design graphique: atelier de production I
DES6011 Design graphique: atelier de production II (DES5011)
SOC1700 Introduction à la sociologie I

pour compléter son programme, l'étudiant s'inscrit à dix cours comme suit:

- un des deux cours suivants:

  DGM6011 Stage externe à caractère professionnel (DES4011; DES4012)
  DGM6012 Stage externe à caractère social (DES4011; DES4012)

- six cours au choix parmi les suivants:

graphisme

DES5014 Typographisme III
DES5024 Signalisation
DES6014 Typographisme IV
DES6024 Expositions et étalages

photographie

DES4015 Photographie II: éclairage (DES1015)
DES5015 Photographie: couleurs naturelles et synthétiques (DES4015)
DES6015 Photographie: l'imagerie photographique dans la publicité (DES4015)
DES6025 Photographie: l'imagerie photographique dans les mass-media (presse) (DES4015)

illustration

DES4022 Illustration technique
DES5012 Illustration I
DES6012 Illustration II (DES5012)

audio-visuel

DES4013 Production graphique pour l'audio-visuel
DES5013 Film d'animation I
DES6013 Film d'animation II (DES5013)

- trois cours libres en dehors du champ de spécialisation

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1) En 1977-78 l'Université n'admettra qu'un nombre limité d'étudiants dans ce programme d'études
2) Cette numérotation est celle employée dans les cahiers d'enseignement général et professionnel
3) Les cours entre parenthèses sont préalables et ceux entre parallèles sont concomitants

B.A. Graphic Design

The B.A. in Graphic Design is offered by eight of the English schools surveyed. The B.A. with a major in Graphic Design consisted of the following;

Drawing
Photography
Typography
Printmaking
Illustration
Graphic Design
(letters)
Art History or History of Art & Design

Some schools also included Color, 3D and Moving Image

Once the above were completed students could specialize in graphics for advertising, book illustration and fashion design, photography and graphics for television.

The B.A. (Hons) Degree in Graphic Design in all cases was a three year programme with a Foundation programme required as a prerequisite for entry.

School	Programme	Degree
Norwich School	General programme as above	B.A.Graphic Design
St. Martin's School	General programme	B.A. Graphic Design
Camberwell	" "	" " "
Exeter	" "	" " "
Maidstone College	" "	" " "
Blackburn College	" "	" " "

The B.A. Art & Design

The B.A. Art & Design is usually offered in a College of Art or a special school of art and technology. It is a three-year specialized program which can lead to the B.A. or Diploma, a Certificate, Licentiateship or the C.N.A. (B.A.) degree in Art & Design.

Foundation programs are not part of the prerequisites although some schools indicate that preference will be given to those applying with foundation courses.

Specialization in Graphic Design is only one part of a large number of areas of specialization offered in these schools. The first year of the three-year program consists of foundation studies as follows:-

Drawing
Two and Three Dimensional Design
Color
and Art History

The most common curriculum for a specialization in Graphic Design is made up of the following:-

First Year
Foundation program as above plus lettering, typographic design, and print technology
Second Year
Illustration, technical drawing, photography, 3-D projects, and exhibition design
Third Year
Industrial practice, design skills applied to manufacturing, packaging, advertising, magazine & book publishing, exhibition layout, and graphics for television
* Production of design solutions set by outside agencies

* Most of these programs included a practicum implying a liaison with outside companies and agencies allowing the student a short apprenticeship before graduating.

You will note that among the schools listed not all of them offered specializations in graphic design; however, those that do include such items as "Illumination & Heraldry" and "Ecclesiastical Embroidery"

B.A. Art & Design

Reigate School of Art and Design	Specialization in Graphic Design includes Calligraphy, Illumination & Heraldry	Diploma in Art & Design or Licentiateship
Wimbledon School of Art	Spec. typography, illustration, photography and printmaking	Diploma
Loughborough College of Art & Design		
Edinburgh College of Art & Design	Foundation, Survey, Color, 2 & 3d and Drawing	Diploma in Design & Crafts
Bradford College West Yorkshire	Intro Art & Design, Spec. Textiles, Habitat Design, Visual Comm., Graphic art	Diploma
Duncan of Jordanstone College of Art	Spec. Visual Comm., Decorative & 3D (ecclesiastical embroidery)	Diploma in Design & Crafts
Derby College of Art & Technology	Foundation plus 2 yr Design Spec. in Graphics, Textiles or 3D	CnAA B A Art & Design
	Graphic Design	4 yr Diploma
Winchester School of Art	Foundation plus textile design only	CNAA B.A.
Cardiff	Foundation includes 2D, 3D, History Spec. Industrial or Interior Design	CNAA B.A.
Worcester Art Museum School	General courses including Graphics and Illustration	Certificate
Central School of Art and Design	Foundation plus history of art, color, 2D, 3D, drawing, typo, letters, photo	B.A. Art & Design
West Glamoran School of Art	Foundation plus spec. Graphic Design Visual & Painted Info, Arch	
Cambridge College of Arts & Tech	Foundation plus spec. design, illustration, typo and 3D	CNAA Art & Design
Carlisle College of Art & Design	Foundation plus spec. Advertising, Production, Marketing, Market Research, Copy & Design, Bus. Organ & Media	CNAA B.A.
Art Academy of Cincinnati	Foundation plus spec. Graphic Design, Illustration, Photography	4 yr Certificate Comm. Design
Bath Academy of Art	Foundation plus photo, animation, typo,	B.A. Art & Design

B.F.A. Graphic Design

The majority of university programs offering the B.F.A. major in Graphic Design had as their foundation programs, core courses, and studio electives to be completed before students proceded to their area of concentration. These core courses consisted of the History of Art, Drawing Fundamentals, 3D Design and a choice in the Studio area. Students then proceeded to specialization programs which usually included electives in and outside their area of study.

The major difference between these programs and the B.A. Graphic Design or B.A. Art & Design was the wider choice in areas of concentration plus the program was usually four years instead of three, and the obligatory electives.

Among the B.F.A.'s surveyed some of the areas of the design specialization included any of the following:-

Fine Arts
Crafts
Environmental Design
Communication Design
Photography
Fashion Design
Illustration
Industrial Design
Photography & Film
Interior Design
Visual Communication
Graphic Design

The Design Schools

The Design schools such as Parsons School of Design, Glasgow School of Design, The Art Institute of Boston and the Illinois Institute of Technology all offer basically the same type of programmes the universities do with the same type of specializations. For instance Parsons offers a Foundation Year with the same type of courses as previously noted. I have attached the outline of curriculum for their Communication Design major.

B.F.A. Graphic Design

Ohio University	Core courses, electives. Specialization in Graphic Design	B.F.A. Grphic Desi
Philadelphia College of Art	Foundation program plus Spec. Environmental Design, Graphic Design, Illustration, Industrial Design, Photography & Film	
Tyler School of Art	4-yr - 136 semester hours: 84 credits in studio and 52 credits in art history, literature, humanities & social sciences	B.F.A. Graphic Design
Florida Tech University	University courses plus major in Graphic Design	" "
Arizona State	Core courses plus major in Graphic Design	" "
Calif. State University	Core courses plus Spec. Graphic Design	" "
Univ. of Michigan	Core courses with Spec. in Industrial Design, Interior Design, Graphic Design, Weaving & Fabric Design, Photography	" "
New York Institute of Technology	Print., film, photo, TV design, graphics & typography for a	B.F.A. Advertising Design
Pratt Institute	Core plus, drawing, color, 2D, Art History English & Phys Ed for a Majors in Environmental Design Communication Design Graphic Arts & Illustration Fashion & Industrial Design	B.F.A. Graphic Arts & Illustration B.F.A. Typography & Design

Parsons: Communication Design

ication

The essential skill of the Communication Designer is the ability to transmit forceful and meaningful ideas in a wide variety of media. In our highly complex culture, the problem of effective communication has become a major concern among the diverse business, social and individual interests of a mass society.

The Communication Designer is an artist who is able to think creatively about communication problems and find appropriate solutions for them. He fulfills an increasingly important role wherever the need for graphic communication arises. His uniqueness lies not only in the traditional skills of the hand but, most critically, in his ability to think in design terms. The development of these dual abilities is the primary objective of the Communication Design Department. The program, therefore, begins by assisting the student in the discovery of the uses and possibilities of a wide range of media, all of which are available to the contemporary designer.

In the first year, the student is primarily involved with basic and broad concepts of design which establish an awareness of the underlying unity of the arts and provide him with a basic vocabulary of design.

In the first semester of a second year, the student becomes increasingly involved in specific design problems. He also begins to acquire knowledge of photo-mechanical reproduction and the preparation of art work for production.

The second semester of the second year initiates concentrated study in the major areas of the Communication Design field and at this point the student can begin to select and focus on those areas that seem most appropriate to his interests and abilities. Emphasis at this point begins to shift from teaching technical skills to the development of original ideas and the ability to communicate them graphically. The importance of experimentation and flexibility of approach at this point in the program cannot be over-emphasized.

The third-year curriculum continues the major concentration. In the first semester, the student may continue his program of the previous term on an advanced level or he may elect to broaden the scope of his design study by choosing a variety of other major courses.

In the final semester of the third year, the student is required to function as a mature designer, capable of originating professional quality projects for the development of his portfolio. This is a considerable challenge and his response to it is the fulfillment of his educational experience in the department. He will receive guidance in the completion of this work from established and often noted designers who amplify his understanding of the various areas of the design world and direct him as he prepares to enter the most challenging creative profession.

Faculty

John Russo, Chairman of the Department
Patrick Bairado, Associate Chairman

Walter Allner, George Ancona, Ray Barber, Ellen Bernstein Cipe Pineles Burtin, Martin Canin, Stanley Church, Adrienne Claiborne, Owen Coleman, Rudolph DeHarak, David Dewey. Irving Elkin, James Frangides, Margo Herr, Leonard Hyams Al Kahn, Richard Kaplan, Matthew Klein, Elliot Kreloff, Nathaniel Lieberman, Mark Packo, Anthony Teano, Robert Wallace. Henry Wolf, Lance Wyman

First Year		Fall	Spring
HA	History of Graphic Design	—	2.0
HA	History of 20th Century Art & Design	2.0	—
C 110	Communication Design	4.0	4.0
C 120	Drawing	2.0	2.0
C 130	Introduction to Photography	2.0	—
C 140	Design Fundamentals	2.0	—
C 145	Mass Media of Visual Communications	—	2.0
C 150	Three-Dimensional Design	—	2.0
C 160	Color	—	2.0
C 170	Typography	3.0	3.0
		15.0	17.0

Second Year			Fall	Spring
HA 100	Introduction to World Art		2.0	2.0
C 210	Communication Design		4.0	—
C 220	Drawing Problems		2.0	—
C 260	Graphic Production Procedures		1.5	—
C 261	Preparing Art for Reproduction		—	1.5
C 270	Typography		3.0	—
	Plus two general electives		4.0	—
Three of the courses listed below:				
C 211	Communication Design	3.0		
C 218	Publication Design	3.0		
C 240	Advertising	3.0	—	9.0
C 216	Trademark Systems	3.0		
C 212	Package Design	3.0		
C 214	Three-Dimensional Concepts	3.0		
One Department Elective (below):				
C 270	Typography	2.0		
C 245	Mass Media of Visual Communication	2.0	—	2.0
C 220	Drawing Problems	2.0		
	Plus one Interdepartmental Elective		—	2.0
			16.5	16.5

Third Year			Fall	Spring
Three of the courses listed below:				
C 310	Communication Design	4.0		
C 312	Package Design	4.0		
C 314	Three-Dimensional Concepts	4.0		
C 316	Trademark Systems	4.0	12.0	—
C 340	Advertising	4.0		
C 345	Visual Problem Solving: You, Words & Pictures	4.0		
One departmental elective (below):				
C 370	Type Concepts	3.0	3.0	—
One Interdepartmental Elective			2.0	—
C 311	Communication Design Project		—	12.0
	Plus two Interdepartmental Electives		—	4.0
			17.0	16.0

New programme	72	BFA Specialization in Graphic Design
	30	Drawing C200[6], Design C200[6], Graphic Design C260[6], Photography C200[6], Graphic Design C300[6]
	6	Art C220[6] or 6 Art History Elective
	6	Art History C240[6] (or, if exempt, an Art History Elective)
	12	Graphic Design C310[6], C320[6], C330[6], C340[6]
	6	Graphic Design C410[6], C420[6], C430[6], C440[6]
	6	Graphic Design Elective
	6	Studio Art Elective

Revised programme	54	BFA Major in Graphic Design
	24	Drawing C200[6], Design C200[6], Graphic Design C260[6], Graphic Design C300[6]
	6	Art C220[6] or Art History Elective
	6	Art History C240[6] (or, if exempt, an Art History Elective)
	6	Graphic Design C310[6], C320[6], C330[6], C340[6]
	6	Graphic Design C410[6], C420[6], C430[6], C440[6]
	6	Studio Art Elective or Cinema C312[6]

Revised course.
New number

GRAPHIC DESIGN C260

Graphic Design I

Prerequisite: Enrolment in the Graphic Design Major or Specialization. The tools and techniques of graphic communication with special emphasis on typography. A context for these studies is provided by an inquiry into the cultural and communicative roles of the graphic designer. (6 credits)

Revised course content

GRAPHIC DESIGN C300

Graphic Design II

Prerequisite: Graphic Design C260. A continuation of Graphic Design C260. The graphic combination of text and illustration is emphasized in various formats. Portfolio development is required. (6 credits)

New course

GRAPHIC DESIGN C310

Illustration I

Prerequisites: Design C200[6], Drawing C200[6], Graphic Design C260[6]. Exploration of the ideas, techniques and materials of the illustrator. The course focuses upon both personal development in drawing and technical facility. Students are required to develop their portfolio in illustration. (6 credits)

New course

GRAPHIC DESIGN C320

Display Graphics I

Prerequisites: Design C200[6], Drawing C200[6], Graphic Design C260[6]. The dynamics of spatial organization as applied to graphic communication. A study of the function of contemporary three dimensional graphics will provide a background for studio experiences with structural materials and shop tools. Students are required to develop their portfolios in display graphics. (6 credits)

New course

GRAPHIC DESIGN C330

Sequential Graphics I

Prerequisites: Design C200[6], Drawing C200[6], Graphic Design C260[6]. The design of brochures, folders, books, magazines and other visual formats including slide presentations. Important considerations include clarity of communication and visual integration of sequential units. Students are required to develop their portfolios in sequential graphics. (6 credits)

New course

GRAPHIC DESIGN C340

Typography and Poster Graphics I

Prerequisites: Design C200[6], Drawing C200[6], Graphic Design C260[6]. Typography, graphic symbols and images as applied to posters. The course will include a survey of posters as vehicles for social and political aims as well as for advertising purposes. Students are required to develop their portfolios in typography and poster graphics. (6 credits)

New course

GRAPHIC DESIGN C410

Illustration II

Prerequisite: Graphic Design C310[6] and permission of the Section. A continuation of Graphic Design C310. While the course deals with a variety of techniques useful in editorial and advertising illustration, it emphasizes personal development in drawing and encourages experimentation with original ideas. Students are required to develop their portfolios in illustration. (6 credits)

New course

GRAPHIC DESIGN C420

Display Graphics II

Prerequisite: Graphic Design C320[6] and permission of the Section. A continuation of Graphic Design C320 with emphasis on packaging and exhibition graphics. Students are required to develop their portfolios in display graphics. (6 credits)

New course

GRAPHIC DESIGN C430

Sequential Graphics II

Prerequisite: Graphic Design C330[6] and permission of the Section. A continuation of Graphic Design C330. Students are required to develop their portfolios in sequential graphics. (6 credits)

New course

GRAPHIC DESIGN C440

Typography and Poster Graphics II

Prerequisites: Graphic Design C340[6] and permission of the Section. A continuation of Graphic Design C340. Students are required to develop their portfolios in typography and poster graphics. (6 credits)

Course Deletions

DELETE: Graphic Design C200[6], C250[6], C301[3], C400[6], C450[6]

Change in prerequisite
Change of title

DESIGN C200

Elements of Design

Prerequisite: C.E.G.E.P. Programme 510.00 or Art C200 previously or concurrently.

The dynamics and structures of two and three dimensional design. (6 credits)

New course

ART C220

Theories of Design

An examination of outstanding and significant achievements in the field of design. Special emphasis will be placed on the development of design as an independent art form in the twentieth century. (6 credits)

REPORT # 13

Part III

CURRICULUM COMMITTEE

FACULTY OF FINE ARTS

CONCORDIA UNIVERSITY

Cinema Proposals
1979-80

approved by

FACULTY OF FINE ARTS CURRICULUM COMMITTEE

May 3, 1978

Approved by Faculty of Fine Arts Council

May 5, 1978

STATEMENT ON THE PROPOSED

MINOR IN FILM ANIMATION

During the past several years the Cinema Section has been actively encouraging Studio Art students to take the courses offered in film animation. The presence of these students in the two 6 credit courses, Animation I and II, has resulted in our instructors becoming acutely aware that the best animation students are seldom the same students who show the most promise in scripted or documentary filmmaking. The best students of film animation have more in common with Studio Art students than with those Cinema students who are primarily interested in making scripted or documentary films.

The Cinema Section is proposing a 33 credit Minor in Film Animation with the expectation that students will combine it with other Faculty of Fine Arts Minors such as Art History/ Studio Art or Photography to form programmes of study which combine work in Studio Art areas with work in Film Animation. The Minor in Film Animation could also be combined with the Minor in Music to form an excellent preparation for making animated films along with their soundtracks. Double Minor programmes such as these can appeal to a very talented group of students who do not have their interests focused on one of the existing major programmes, but who desire a more highly specified programme than the Major in Fine Arts. It will not be possible to do a Double Minor in Film Animation and Cinema. A student who desired this Double Minor should be in the Cinema Major rather than in a Double Minor.

The emphasis which has just been placed on combining the study of film animation with the study of Studio Art does reflect the Cinema Section's concept of film animation: It is our belief that the study of animation along with the study of painting, drawing or design in a studio art context is a better preparation for film animation than would be the exclusive study of a 60 credit series of courses specifically for animation students. For example, the idea of a drawing course specifically for animation students has been discussed. However, as this course was considered, we became aware that there is a great danger in courses such as "Animation Drawing" promoting one type of animated films: Drawn animation. A course in Animation Drawing promotes one type of animation in exactly the same way that a course in "Hard Edged Abstract Painting" promotes one type of painting.

It is our sense that animated film has reached a point where much of the best work no longer involves drawing at all (although we would prefer not to stop for the traditional discussion of "What is drawing?" at this point, so perhaps

we should be understood as meaning "Disney style animation drawing"): Animated films are made by making designs in sand, by making plasticine figures, by using cutouts, by using photographs and by using a cinema camera to make single frame live acting images. There are excellent films being made with drawn cel animation, but it is not the dominant method, and it is not the future of animation. We think that future animators of quality are more likely to develop in an atmosphere emphasizing the diversity of visual arts media rather than an atmosphere emphasizing either technical aspects of animation or drawn cel animation. Our students wll be able to do drawn cel animation and, of course, some will become technical wizards, but our programme will not be directed at producing cel animators or animation technicians. We are hoping that our animators will be prepared to be part of the future of animation, whatever direction it should take.

The proposed 33 credit Minor in Film Animation includes a central sequence of three 6 credit studio courses in animation, Animation I, II and III. The 6 credit course in Film Aesthetics (Cinema C212) is also required in order to introduce students to the formal possibilities of film. For example camera movement is carefully discussed in Film Aesthetics, and the decision about whether to design their films to create the effect of camera movement is one of the creative decisions which must be made by an animator. A 3 credit course in the History of Animated Film is also included to provide an introduction to the history of the medium. Finally there is a requirement for 6 credits in Studio Art to insure that a student whose second area was non-studio (for example Art History of Music) has some Studio Art training and to allow a student whose second area was Art History/ Studio Art to take an additional 6 credits in Studio Art.

The Minor in Film Animation will be a limited enrollment programme in order to be consistent with available equipment. We expect to admit less than 15 students each year, and we will make the admissions on the basis of both interviews and portfolio examinations . Our present experience indicates that one pattern which students will follow in entering the animation programme is the following: A student will enter Concordia with the intention of becoming say a painter, will for whatever reason have a change of heart during the first year and then will take Animation I during the summer between Year I and Year II. This student is now prepared to finish as an Animation Minor in a normal three year programme by taking Animation II and III during the final two years. We think that this will develop into a normal pattern because a significant number of the students who take Animation I during the summer now actually do go on to take Animation II in September. However some of the Animation Minors will be admitted directly from Fine Arts programmes in the C.E.G.E.P.'s.

Since these students applying from the C.E.G.E.P.,s will be expected to submit a portfolio and be interviewed, we will not require a specific C.E.G.E.P. programme for admission.

The Faculty of Fine Arts' Minor in Film Animation will be Quebec's first film animation degree. Also the closing of the school of the Montreal Museum of Fine Arts has resulted in Concordia being the only place to study animation in Quebec. Outside of Quebec there is an extensive programme in film animation at Ontario's Sheridan College. It is our impression from reading their programme description, talking with their students and seeing their films that the Sheridan programme is directed at producing industrial animators and technicians. Their aim is quite different from ours, as our programme is firmly positioned within the Faculty of Fine Arts. We will be pleased if some of our students do end up making beautiful, amusing TV commericals, but we also want our programme to be capable of providing the appropriate atmosphere for the development of a future Norman McLaren.

NOTE: This rationale for the Minor in Film Animation is based on the experience of the Cinema Section during the past several years. The "Proposal for a BFA Major in Cinema" was submitted to the Ministry of Education in the spring of 1974 and did not propose that film animation be given attention beyond two 6-credit courses. As this present rationale indicates, we now think that there are very good reasons to offer a Minor specifically in Film Animation.

New course

CINEMA C323

History of Animated Film

Prerequisite: Minor in Film Animation or second year standing.* A survey of animated film from the first decade of the twentieth century to the present. Styles of animation ranging from abstract experimental film of the 1920's to the Disney Studio to computer animation will be viewed and discussed. The contribution of the National Film Board of Canada and particularly that of Norman McLaren will be considered. Weekly screenings. (3 credits)

*less than 66 credits remaining in degree programme.

New course

CINEMA C323

FRENCH TRANSLATION OF COURSE DESCRIPTION

New course

CINEMA C414

Animation III

Prerequisite: Written permission of the Cinema Section and both Cinema C313 and C323. A continuation on a more advanced level of Cinema C313. (6 credits)

NOTE: Students are required to bear the cost of film stock processing, printing and other materials.

New Minor

33	Minor in Film Animation*
18	Cinema C312[6], C313[6], C414[6]
3	Cinema C323[3]
6	Cinema C212[6]
6	Art C200[6] or if exempt Visual Arts Studio elective

*This Minor must be taken in conjunction with second Faculty of Fine Arts Minor, other than the Cinema Minor.

New course

CINEMA C329

Women and Film

Prerequisite: Cinema C211 or second year standing.* An examination of films made by women, film criticism written by women and the portrayal of women in films. These topics will be considered within the context of film history and with an emphasis on their relation to ideas in contemporary feminist theory. Weekly screenings. (3 credits)

*less than 66 credits remaining in degree programme.

New course

CINEMA C335

Acting and Directing Acting for the Screen

Prerequisite: Written permission of the Cinema Section and either Cinema Major and Cinema C411, previously or concurrently, or 6 credits in Theatre Performance. A studio course for Cinema and Theatre students which will explore directing and performing for film primarily through exercises recorded on video for analysis. Both performers and directors will examine acting and directing acting for the camera through such topics as role preparation, character development and performance continuity. (3 credits)

New course

CINEMA C438

Cinematography

Prerequisite: Written permission of the Cinema Section and Cinema C438, previously or concurrently. Cinema Majors only. An advanced course in camera and light for cinema. The contribution of cinematography to filmmaking is investigated through studio and location shooting exercises, lighting exercises and lectures. Subjects such as film stocks, lenses, filters and camera movement are discussed as elements in the creative process of filmmaking. (3 credits)

Cinematography is one of the topics introduced in the 6 credit course Cinema C437, Technical Aspects of Filmmaking. Cinema C438 will be an advanced cinematography course allowing students to continue their study of camera and light.

The cinematography part of C437 is always completed before January. Hence the students in C437 who will be specializing in cinematography will also register for C438. This will result in these specialists in cinematography continuing to take C437 during January-April and also taking the 3 credit January-April Cinematography course, C438. Alternately a student might complete C437, Technical Aspects of Filmmaking, in one year and take C438, Cinematography, the following year. We expect to always schedule C438, Cinematography, during the January-April term so that it will properly mesh with C437, Technical Aspects of Filmmaking.

Revised Minor

30	Minor in Cinema*
12	Cinema C211[6], C212[6]
18**	Chosen from Cinema C311[6], C312[6], C313[6], C321[6], C322[6], C323[3], C328[3], C329[3], C422[3], C423[3], C426[3], C427[3], C440[3], C441[3], C450[3], C451[3]
	*This Minor cannot be combined with the Minor in Film Animation to form a Double Minor.
	**French S461[6] and/or up to 6 credits from Communication Studies courses listed in Section 81.9.3 may be substituted for credits in Cinema.
	NOTE: Students who received credit for Cinema 211 or Cinema 212 before September 1971 must consider these courses equivalent to Cinema C311 and Cinema C312 respectively for the purpose of fulfilling degree requirements.

Revision to Cinema Section

60	BFA Major in Fine Arts
	CINEMA PORTION ONLY
)-24	Cinema Section: Cinema elective credits chose from Cinema C200^{6}, C211^{6}, C212^{6}, C311^{6}, C312^{6}, C321^{6}, C322^{6}, C323^{3}, C328^{3}, C329^{3}, C426^{3}, C427^{3}.

Only the revised Cinema portion of the BFA Major in Fine Arts has been included on this page, because complete information on the changes in progress in course offerings in other areas is not available. The courses being added to this list are as follows:

Cinema C200[6]	Introduction to Film Studies
Cinema C323[3]	History of Animated Film
Cinema C328[3]	Nonfiction Film Since 1956
Cinema C329[3]	Women and Film

New prerequisite and course description

CINEMA C312

Animation I

Prerequisite: Written permission of the Cinema Section and Minor in Film Animation; or written permission of the Cinema Section and either Cinema C311 or 6 credits from studio courses in the visual arts.

A studio course introducing the theory and practice of film animation. (6 credits)

NOTE: i) Students who received credit for Cinema 212 prior to September 1971 may not take this course for credit. ii) Students are required to bear the cost of film stock, processing, printing and other materials.

New course description

CINEMA C313

Animation II

Prerequisite: Written permission of the Cinema Section and Cinema C312. A continuation on a more advanced level of Cinema C312. (6 credits)

NOTE: Students are required to bear the cost of film stock, processing, printing and other materials.

New prerequisite

CINEMA C437

Technical Aspects of Filmmaking

Prerequisite: Written permission of the Cinema Section and Cinema C411, previously or concurrently. Cinema Majors only. Creative and experimental exercises in cinematography, sound and other components of filmmaking. The complex technology of filmmaking will be emphasized as forming a basis for the creative use of the medium. (6 credits)